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MUSIC IN GERMANY.

[TRANSLATED FROM THE GERMAN OF G. W. FINK FOR THE MUSICAL MAGAZINE.]

(Concluded from p. 153.)

Since the eighteenth century, church music has been well cultivated under the emperor Leopold and his successors, and chamber music began to flourish. Charles the Sixth maintained under the famous chapel-masters Fux and Caldara, an orchestra of a hundred singers, and more than three hundred instruments. Its church music was especially famous; great organ players were Franzberger and Buxtehude; the choral was executed in grand, true style, and the true German opera emancipated itself; a praise which we are sorry we cannot award to the present times. Under Charles's successor, Maria Theresia, the art of music rose still higher. She was connoisseur herself, educated by the famous pianist, Wagenseil. Music flourished not less in Saxony, in some respects even more. Dresden could boast of a chapel which had not its equal any where. We will only refer to the names of Bach, Handel, Hasse, Homilius, Hiller, Naumann, Schweitzer, Benda, Wolf, and others; not to mention the most modern composers. In Berlin the art of music rose since the time of Frederick the Second. Prussia has its Graun, Quanz, Benda, Marpurg, Kirnberger, Schultz, Fasch, Reichardt,

Himmel and others. At almost all the courts, in the larger commercial cities, and even in smaller places, orchestras and singers became celebrated.

In church music Germany generally stood highest, at least since Palestrina's death. No other music equals the intensity of feeling, the expressive character, and the depth of the combinations of harmony, which were laid into their compositions by German masters. We refer to instance this to Stölzel's warmth and clearness in his fugues, and in the majority of his other compositions; to Seb. Bach's hitherto unexcelled mass in B minor; to his passion music from Fr. Matthæi, and other of his compositions; to Handel's oratorios, to the motettos of Homilius and other masters, and so forth. The predisposition for sacred music has in the most modern times in Germany, as well as in other countries, decreased; yet our mind is by no means as yet entirely alienated from it, and Fesca, Schicht, Spohr, Eybler, Thomaschek, Fr. Schneider, B. Klein and others, have given us beautiful works of this kind. It is, however, in accordance with the general spirit of the times, that the modern sacred music does not, in seriousness and a complete abandonment of the soul to the holy feeling, come up to that which went before. The artist, always a son of the times, naturally shows the impress of their spirit, even though it may be only apparent in trifles, in more pleasing or worldly passages, or in imitations of the ancients, which do not purely affect the mind by a sacred feeling in their stiff formality, for they did not flow purely from the mind, but were rather found out by the art.

In every other respect but this one of church music, whose highest and most flourishing period was earlier, and of which we can only hope for a revival, German music has reached, since 1780, its highest bloom. A little before German poetry rose to its highest glory, music shone in its full splendor, and since then the two sister arts have gone hand in hand. Joseph Haydn appeared, and with him the perfect and beautiful quartetto, and the grand symphony. His happy, childlike serene mind created in his own manner so much that is great and delicately playful, that no one else has reached him in this. Many tried to go his way, and, if they had talent, they would learn to please the multitude, yet they wanted the depth and intensity—as, for instance, Pleyel. Mozart appeared in quartettos and grand symphonies, and entered the path of human elevation, of warm feelings of the soul, in which nobody has reached him as yet, although many

have followed the same path after him. Mozart has completed it so well by himself, that for others no new creation is left in his sphere ; but the elevated human nature being his model, there are many paths by the side of his, from which his own may be seen as an excellent guide ; and thus he will always be the best model for those who want to learn. After him Beethoven shone, educated by both, yet leaving both, and following, in the fulness of his powers, quite a different path. He also showed his power in quartettos and in symphonies, but stepping from mountains to mountains.

These three heroes of music, with whom no other nation can show a single one to compare, have brought our orchestra music to such a height, that it cannot be further elevated, without suffering. But they all found the performances of our German orchestras already so accomplished, that they could make greater demands upon them. Our instrumental players had gradually attained to that perfection since Sebastian Bach's times.

The symphonies in all their glory are ours ; nay, it seems as though these three, each of them in his own individuality, had so completely filled this sphere, that any new attempt must fall within the particular reach of one of them. Yet Kalliwoda, with his first and third symphony, and Spohr with his, called " the consecration of tones," have shown the possibility of producing great works in this sphere. Felix Mendelssohn Bartholdy in his three fine overtures, the summer night's dream ; calm sea and happy voyage ; and the Hebrides, or rather the Fingal's cave ; has happily followed Beethoven's genius.

It is remarkable that these three heroes of our German music, following each other in immediate succession, not only exerted their powerful influence on instrumental, but also on vocal music ; and in this branch too they stand preëminent. In their church music, as well as in their instrumental music, they opened a new path. Jos. Haydn is in his masses so serene, so childlike, nay, sometimes even so trifling, however beautiful the music itself is, that we prefer his brother Michael in this point. On the other hand, his oratorio of the " Creation " is so full of power and splendor, that we must call it imperishable. Nothing can exceed the chorus, " The heavens are telling," &c., in power and rejoicing of the praising mind. Mozart created splendid hymns in praise of the deity, and his requiem has sublimities, which are imperishable. Beethoven shows himself in this field also romantic, singularly, surprisingly great, but hardly so

pious, as the christian mind could desire, however high his mass stands. By some of the sacred compositions of these three heroes of music, especially by the cheerful, almost playful parts of several of Jos. Haydn's masses, by the predominating instrumental style even in Mozart's Requiem, and by Beethoven's too worldly oratorio of "The Mount of Olives," a considerable intermixture of the styles has gained ground in modern times; the limits of each, even those which are æsthetically necessary, being seldom clearly defined. Yet this is not the fault of these great masters, but of their blind imitators, who in their wild youthful dreams take without consideration any revolution from the accustomed course, at once, for power and improvement; thus deceiving themselves, however much they may be confirmed in their error for a while by the multitude, which is easily excited by novelty. In spite of these disadvantages, necessary where inferior minds follow the path of superior ones, imitating their manners without their genius, the gain for our art is immense, nay, for the present yet uncalculated.

But what shall we say when we consider the same men also as opera composers? Haydn did not distinguish himself in this style, but the two others the more; nay, they stand again so much above all comparison, that no other people on earth can show any opera to compete with Don Juan and Fidelio. By their side we must mention here Carl Maria Von Weber, with his Freyschutz. Yet we cannot deny that since Beethoven's bringing orchestra music to its present height, the orchestral accompaniments in the operas of our present composers have become too loud, too much suppressing the vocal parts. This is certainly more natural in Germany, where instrumental music always was much cultivated and predominant, than in Italy, where they now make even still more unmeaning noise, yet it is desirable that a better taste will correct this evil.

Another source of this evil is in the virtuoso bravura of our instrumentists, who like to be employed in accordance with their powers of execution. It is one of the greatest evils of our times, that no body will serve or obey; all want to govern, without considering that the latter, to be efficient, requires subordination at other places. There are probably no where so many virtuosos as in Germany. There are at present but very few instruments which are not used for solo performances. Even the double base must show off. Proficiency on instruments has increased to such a degree that difficulties are overcome to an incredible degree, and often with astonishing ease,

certainty and perfection. Even many amateurs are now so accomplished that a virtuoso, without being able to astonish his audience, would find no favor, though he might play simple music most beautifully, in tone and feeling. Brilliancy, and the most astonishing execution, become so necessary that the virtuoso, who wants to distinguish himself, must make great sacrifices to the mechanism of his art, and although the instruction has lately been much improved, it requires persevering labor, to acquire eminence as a virtuoso. And yet we have a goodly number of youthful phenomena, who, being generally lauded to the skies by weak parents, and flattering good friends, are afterwards spoiled and made shallow finger virtuosos.

Thus the thing has its advantages and disadvantages. We can certainly expect our orchestras to bring out passages, which formerly were considered impossibilities. We find even in smaller cities, not unfrequently, Beethoven's symphonies, or larger vocal compositions, executed very well, sometimes even in extraordinary good style, by the cantor, the town musician, and by amateurs. We are thus everywhere more or less enabled to enjoy the highest effusions of our imaginative German instrumental music. But on the other hand, we are often subjected to the disadvantage of hearing a mass of empty sounds in Potpourris, variations, and so forth, with no claims to give a musical idea, but only to show the skill of the solo player. This evil is increased by the circumstance, that every virtuoso, nay, every attentive amateur, has now acquired sufficient knowledge in theory, to know how to compose something for himself, and which he brings out before the public in preference, however poor its intrinsic value may be. There must be, moreover, many, who, so high claims being made on the mechanical skill of virtuosos, neglect in their persevering practice for the purpose of acquiring it, what is truly spiritual in art, and the general cultivation of the mind so necessary for the artist. It is natural, therefore, that not a small number of musicians are not better than mere playing machines. This is unavoidable. Yet, nevertheless, German music has not only spread far and wide, but has, on the whole, elevated itself considerably, and it will do so still more, since the disadvantages, arising from too frequent virtuoso concerts, are more and more generally felt. For some time past the empty virtuoso pieces in variations have failed to satisfy audiences, and concert givers are obliged to offer more valuable compositions. The instruments themselves, however, have, for the purpose of concert playing, been subjected to a

number of so-called improvements, which promote the facility of playing, or give greater compass to the instrument; but very often cause it to lose its proper intrinsic character of tone. The attention of musical men is now being directed to this evil, and they strive on all sides to redeem their natural character to the instruments.

The Germans have, notwithstanding the general disposition for startling effect, not yet, however, lost all taste for simple music. This our German songs prove. No other people can vie in this respect with ours, neither in regard to their abundance, variety, nor intensity of feeling. Nearest to us, at least in some kinds, stand our relations, the English and Scandinavians, but these only in former times, and not in the variety of character of our songs. Deep feelings, happy cheerfulness, sweet melancholy, thoughtful mourning, oppressing sorrow, exalted truth, firm faith and energetic fidelity—all are expressed with truth and feeling in our domestic, church, and popular songs. There are but very few parts of Germany, where singing is not heard in every village.

Since 1809 the so-called "*Liedertafeln*," (associations of men for singing songs for one and more voices, or for glee singing,) have flourished anew, for they existed before that time, although not so frequent. Now these associations for men's voices have increased to so great an extent, that there is hardly a city of any size, or even few smaller places, where a "*Liedertafel*" does not exist. They have begun even to hold once a year provincial "*Liedertafeln*," while those in the cities meet monthly. Great singing schools, as in Leipzig, Dresden, and so forth; academies of singing—like those in Berlin, Frankfurt, and so forth, singing clubs and associations of all kinds are abundant; even school teachers' associations in the villages have been formed, and increase. Seminaries to teach schoolmasters in the country singing are sufficiently instituted, and vocal instruction is in most of the village schools a regular branch. As yet there are but two conservatories of music, (in Prague and Vienna,) which are in a highly flourishing condition; more are shortly expected. Our universities are not yet supplied with regular professors of music, but the want of them is vividly felt, and our governments; it is to be hoped, will speedily relieve it. Teachers of music are everywhere numerous, especially private teachers, although not always good ones, many only taking up this business to earn their bread. Yet bravura singing has much extended over Germany, although not so much as pianoforte playing. Since Miss

Haeser's time up to Miss Unger and Heinefetter our present German opera singers have even obtained in Italy, (which seems to be on the decline even in the art of singing,) the most lively applause and honors.

Our great German musical festivals have been commenced by Cantor Bischoff, in Frankenhausen, already 1804, before those of Switzerland, therefore, which began in 1808. They were conducted since 1810 on a grander scale, and are still continued. In imitation of these musical festivals in Thuringia several great associations were formed for such festivals, such as in 1817 that of the Lower Rhine; since 1825 that of the Elbe; since 1829 the combined one of Thuringia and Saxony, which however does not appear to operate regularly; since 1830 that of the Upper Rhine. Several musical festivals on a large scale have taken place in Silesia, also in the Lusace, in Vienna, Quedlinburg, Nuremberg, and Hamburg. In Stutgard, a German vocal festival is celebrated every year, on the anniversary of Schiller's death; another on the second day in whitsuntide, formerly regularly at Esslingen, now alternately at that and other places, in the open air. Several similar festivals have taken place in Jena, Weissenfels, Zerbst and Potsdam. In Suabia the attempt has been made in imitation of several reformed congregations in Switzerland, to introduce choral singing in parts, but this has not met with general success, and we think never will do so; which we consider, on the whole, fortunate.

In the art of playing the organ Germany still excels all other nations, and our theoretical men, such as Gottfried Weber, Marx, Schilling, are still universally esteemed. In acoustics, Chladni, professor Weber, Pellisov and Scheibler have made themselves celebrated, and our historians of music (Kiesewetter) are among the best that any nation has. The philosophy of art, its æsthetics, have found in Schilling and Hand able advocates, who by their works have in this branch also given to Germany an ascendancy, and only our country can show a work of the extent and character of the *Universal Dictionary of the Art of Music*.

Instrument makers of all kinds, especially pianoforte and organ manufacturers, are always increasing, (Schiedmaier, Graff, Walker and others) new inventions are often made, and improvements of instruments still more frequently. Only the Guitar is not so frequently met with as formerly, and the Harp is not yet so far domesticated as we could wish.

Musical periodicals are abundant, which, we think, shows the more our universal love of the art, since all the other literary periodicals and newspapers consider it necessary to touch also upon subjects of the art, however little they may understand of it.

It is true that in the most modern times the different kinds of styles of compositions have been intermixed by great talents; that the love for the so-called romantic style has been degenerating into a desire for what is astonishing, bizarre and singular, that what was mere confusion has often been mistaken for enthusiasm. Yet all this is rather to be ascribed to the present revolutionary impetuosity of inexperienced, presumptuous youth, than to the degenerated spirit of the German people, which is rather amused by such exaggerations, yet in art itself is safely progressing, elevated by a great number of highly cultivated artists and connoisseurs. We are sure, therefore, that this crisis will soon pass by without injury to the art, for our common cultivation stands too high to suffer from it. Germany, as it is, takes the first rank among all nations in the art of music, and intelligent foreigners do not dispute this fact. From Germany will proceed the improvements in music that are to be made.

OUR LATE REVIEW ON CHURCH MUSIC.

We have received two communications on the subject of the review in our last number, both pointing out errors, and both coming from so high authority in music, that we give them entire to our readers, begging however to preface them with a few remarks in justification of ourselves.

In reply to Mr. Mason's letter we would beg to say that we credited *Windham* to Luther, following the Portland Collection, without any scrupulous examination. The air is certainly a fine one, and well may Mr. Mason be desirous to vindicate it for his own countrymen. We doubt the correctness of this vindication the less, since Mr. Mason treads here emphatically his own ground, that of research and knowledge of psalmody. From this reason we also do not venture to say much in regard to Winchester and Old Hundred; and in fact, we can only repeat, that the first bears a striking similarity to the German choral: "*Wer nur den lieben Gott, lässt walten*;" and that we have found the name of Luther put to Old Hundred in

some of our German choral books; the choral being there in four fourths, as it is very often written; and we thought that it was done generally in Germany. We are much obliged to Mr. Mason for his corrections.

The second letter, by Mr. Webb, charging us with unfairness and injustice, requires a more explicit explanation on our part, lest others should think the same. We at once admit that we have examined the Massachusetts Collection much more closely, than the other two, and that on reëxamination we find the Musical Institute's Collection much richer in consecutive fifths and eights, than we supposed. The reason, why we did so, was twofold; first, the general one that of him, to whom much is given, much will be asked; we did not suspect any gross grammatical fault of him, but found occasionally a want of smoothness; this we mentioned and pointed out, because the work acknowledges in the preface just in respect of its harmony a higher aim than has heretofore been attempted in our collections of psalmody, and this is the second reason why we directed our attention more closely to it, and why it is natural that we should have done so. We acknowledged the merits of the Massachusetts Collection in this respect and its general success; and did not, or at least did not mean to institute a comparison between the three works in regard to their intrinsic merits; but we meant to let each work stand on its own ground; the "balancing" comparison at the end is surely not one, equalizing their intrinsic merits, the decision of which we leave to the reader; but, what we said in it, we said in full conviction. We put the three Collections very naturally under one head, containing the same kind of music. We must here again refer to what we have already mentioned more than once, and what we should perhaps oftener repeat, that we wish the reader of our criticisms to use his own judgment, for we have not one general rule, one general last, by which we measure all the performances that come under our notice, but we always take the claims and the station of the performer into consideration and judge accordingly.

In regard to the two points mentioned by Mr. Webb, we will say but a few words. As to the first, we would appeal from the decision of Albrechtsberger, who is certainly a very high authority, although it is now conceded, that he has pent up the temple of music with a great number of dry "rules" and exceptions to rules, which might be and have been simplified, to the higher one still of the ear. For, upon the uniform perceptions of the musical ear, all rules are based;

and we cannot help thinking that the ear in this case detects the fifths, notwithstanding their being separated; moreover the eye at once detects that the \bar{d} is introduced for no other purpose than to avoid the fifths; for it adds neither to the beauty nor strength of the harmony or the melody. As to the second point, the crossing of the middle parts, we certainly did not mean to convey the impression which Mr. Webb thinks it gives. We are well aware that it occurs, although in simple psalmody necessarily but rarely; we meant to point it out as an inconvenience, a want of consideration of some points, while the whole attention was directed to others.

We now give the letters without any further comment.

BOSTON, May 24, 1841.

TO THE EDITOR OF THE MUSICAL MAGAZINE.

Sir,—I observe that in your last number (LXII.) p. 157, you ascribe the psalm tune *Windham*, which is found in all our books of Church music, to Luther. In speaking of a certain monotony of rhythmical arrangement, your words are, "and even one of Luther's chorals is arranged that way—*Windham*, L. M." Now, sir, with all due respect for the excellent Editor of the Musical Magazine, and for the accuracy which in general characterizes that work, I beg leave to say that he has fallen into an error here. The tune *Windham*, is an original composition of the late DANIEL READ of New Haven, Conn., and was first published in one of his books forty or fifty years ago. I have taken particular pains to ascertain the facts in this matter, (the tune having been called a German Choral in one of the collections of psalmody published in Boston some six or eight years since,) and I am entirely satisfied that to our own countryman belongs the credit of this popular tune. Nor is it to be found in the German choral books. Schicht's collection is one of the most extensive, containing more than twelve hundred chorals, but *Windham* is not amongst them. Neither is it to be found in Rink's, or Schnyder's, or Fischer's, or Hiller's, or the numerous other choral books that I have examined, although almost every one contains most of the common chorals. I must, therefore, claim *Windham* as an American tune;—and it is a tune we may well be proud of; it has been sung for half a century, and it will probably continue to be sung longer than any other piece of music that has ever yet been composed on this side the Atlantic.

I beg leave also to say a word on the tunes *Winchester*, and *Old*

Hundred. There is certainly in all the German choral books a tune very much resembling Winchester in three of its lines — so much so, that one would be likely to suppose that the tunes had the same origin. The time, however, is different, and it is by no means certain to my mind that Dr. Croft did not compose Winchester. Old Hundred is in many of the English books ascribed to Luther, but so far as I know, never in the German books. Many of the German books contain this tune, though in no two of them is it alike. But while they ascribe as much to Luther as they can, (for they love to honor him, and well they may,) yet I believe they never give his name as the author of Old Hundred. Dr. Burney remarks, in his history of music, "It is said to have been the opinion of Handel, that Luther was the author; but," adds the Doctor, "of this I have been able to procure no authentic proof." Old Hundred is one of those "precious melodies," as Fink calls them, "of whose composers we cannot find out the names." But whatever may be said of this tune or of Winchester, *Windham is an American tune*, and since it is one of the very few worth having, I beg you will not try to take it from us.

Very respectfully yours, &c.

L. MASON.

BOSTON, May 25, 1841.

MR. HATCH,

Dear Sir,—In the course of your review of the Massachusetts Collection of Church Music, in connection with the Institute's Collection, and that of the Portland Society, you refer to the third stanza of the "Old Hundred" as containing consecutive fifths between the tenor and bass parts, observing "that the unaccented *d* in the tenor, only covers up the *fifths*, and does not actually destroy them." In justice to myself, I feel called upon to appeal from your decision, so far as respects the rule in such cases, to such authorities as will doubtless meet your approval. The passage is thus: $\begin{matrix} a & \bar{d} & b \\ d & & e \end{matrix}$

Albrechtsberger, in treating of strict counterpoint in *two* parts—the second species,—to which species this passage properly belongs, remarks, page 115, that it is forbidden to pass from a perfect fifth, eighth, or unison, to another eighth, fifth, or unison of the same kind on the step of a *third* only. In the next section, he says, "the skip of a *fourth* renders passages of this kind legitimate." The ex-

ample he gives in illustration is this: 1st. $\begin{smallmatrix} 8 & 8 \\ e & b \\ e & d \end{smallmatrix} \parallel \begin{smallmatrix} 8 \\ a \\ d \end{smallmatrix}$ 2d. $\begin{smallmatrix} 5 & 5 \\ g & c \\ e & a \end{smallmatrix} \parallel \begin{smallmatrix} 5 \\ d \end{smallmatrix}$

By diminution, the passage objected to in the Mass. Coll. is parallel with the second of the above examples. I might also refer you to Cherubini and Teann in corroboration of the same rule. In three or four part composition the skip of a *third* only would be sufficient to avoid the fifths.

From this, you will perceive, that my counterpoint would be admissible even in strict counterpoint of *two parts* only, and if so, it is of course beyond the reach of dispute when found in *free* counterpoint of four parts.

You also allude to the fact, that the parts sometimes cross or overlap each other in the alto and tenor, in a manner that conveys the impression to one unacquainted with the subject, that you consider such passages contrary to rule, whereas they are of perpetual occurrence, in the works of the best masters, especially in the 2d, 3d, 4th and 5th species of counterpoint. I presume, however, that it was not your intention to give this impression to your readers.

Since your review of the Massachusetts Collection is made in connection with two other similar works, I think you ought not to have confined your remarks as to supposed blemishes or errors to *one book*, allowing the two others to pass without even a hint as to existing inaccuracies in harmony. In taking but a cursory view of the first 42 pages of the Institute Collection, I find no less than *eighteen tunes* in which open *fifths* and *eighths* occur, and other contrapuntal errors. Similar errors also, though far less numerous, occur in the Portland Collection.

Now as you chose to institute a comparison between these three works, so much so, as to close with a sort of balancing account in respect to their relative merits, you certainly ought to have alluded to such faults, and not have confined the remarks you had to make on the subject to *one book*. I consider, therefore, that I have cause to complain of your want of fairness in this respect, especially when taken in connection with what I have proved in the former part of this letter.

The facts I have stated in relation to the Institute Collection, and that of the Portland Collection, are not stated in an invidious spirit, but merely to show the ground of my complaint. I do not ask you for praise or commendation, but *justice* I have a right to claim.

Yours, truly,

GEO. J. WEBB.

MUSIC IN BOSTON.

WINTER SEASON 1840 TO 1841.

The first remark which strikes the observer of the musical season which has just passed, is that we have had *much* music. Last winter we were surfeited with concerts at one time, and music lagged through the whole winter afterwards. This winter the same excitement prevailed at the beginning; but it did not so soon die away; concerts were kept up during the season, and comparatively better frequented until towards the end. The excitement was not created by Ranger's attacks upon our risible muscles, or by Russell's confident and boasted exertions to outrival Knight; but the art of music in its elevation had not a much greater share in it. It was caused by the simple, unpretending music of nature of the Tyrolese minstrels, who, appearing in their national dress, carried our imagination among their own native hills, and thus invested the notes of their popular songs with a thousand sweet associations of ideas. Where they went beyond this, where they attempted a higher class of music in point of art, they failed. It was also caused by the triumph of skill exhibited by Braham, whose European fame preceded his appearance, and whose skilful performances gained him as many friends and warm partisans, as the want of youthful buoyancy and metal in his voice, which no skill could completely disguise, and his style of singing made him bitter antagonists. Thus while the first became fashion, the second became a party affair, and we are afraid that their enjoyment has been but very little that of art itself, and that but a small number among their audience have appreciated the lessons which they might have gleaned from them. How many have learnt from the Tyrolese singers, that voices, not at all uncommon, may produce a striking effect in joining together in sweet concords, *if* they only will take the trouble judiciously and perseveringly to exercise without any selfish vanity, for their individual part? How many have learnt from Braham, to use judgment in giving effect to every note of the song, to every tone of the voice; that music is not merely a matter in which their feelings may roam about unbridled and in which the effect is the greater, the more the mere existence of feeling is displayed, but that the intellect has to come in, to temper and to vary the feelings?

That the art of music had not so great an influence in this excitement, was proved by the fact, that, although generally the concerts were better filled than those after the first excitement last year, yet just those in which the best music was offered were most neglected. The Oratorio of the Ten Commandments, by Neukomm, brought out by the Handel and Haydn Society, a work of by far greater musical merit than his David, and in which especially the Commandment choruses themselves are written in noble vigor, failed to excite any great interest in the audience. The fact is there was no tale to it, no action, which could by main force wake up the drowsy imagination of the hearers into activity; no triumphal marches or battle scenes, no witches of Endor; to consider the musical effect given to these simple Bible words required more exertion of the mind and imagination than our audiences are willing to bestow. It was the same with the instrumental performances of the Academy of Music, bringing classical orchestra music before the public in a better style than it had ever been brought out before, yet it was not appreciated, for the imagination had no leading strings in the accompanying words to form anything intellectual out of it.

Yet we must consider these instrumental concerts of the Academy as the most important feature of the season, as the one which will no doubt prepare the way to a further progress of the art, if it not in itself indicates a progress. They produced classical music by the greatest composers, in great variety, (we refer to the list given in a former number, and in better style, than the public can hear them any where else, in this city at least; for the orchestra was composed of all our best musical performers, in as good a proportion of the stringed to the wind instruments, as could possibly be obtained, and it was directed and led by Henry Schmidt, who, besides giving expression to the leading violin part by his own excellent bowing, knows well how to bring out instrumental music effectively. He enters into the expression of each little solo part for any instrument, and thus combines the whole to one picture, varied in its unity. Thus the orchestra under his direction brought out effects, which we had not known before, and we are convinced that if only all the members, with a hearty good will, will submit to his direction; if they will be guided by his hints and instructions; if they will try to enter into his ideas; that the orchestra will be able next winter to make great improvements still upon the achievements of the past one. Their last performance of Beethoven's truly grand symphony

in C minor has, we doubt not, left such an impression on the small, but select audience, which heard it, that they will look forward with the greatest interest to a continuation of these instrumental concerts, in the next season, and their enthusiastic accounts of this performance will rouse others to try to take an interest in performances solely instrumental, and they too will learn to enjoy music in its true grandeur, in its purest form.

This is what was wanting above anything else for the progress of the art here, good instrumental music on the one hand, and a taste for it in the public to meet and appreciate the exertions of the performers, on the other. We hoped that the Academy of Music would turn their attention to it, for they only could do anything to it, and the experience of last winter shows us we were not disappointed. The Academy, perceiving the desirability of this object, did take it up with their usual energy and perseverance; and we are confident that they will continue, and will in the end succeed in interesting the general public in it. Their instrumental concerts were beneficial to the art in a double point of view, that is, not only in regard to the public, in which respect it will require much perseverance, and probably even more sacrifices than they have already made, before they obtain their object, to rouse the public mind to appreciate the beauty of instrumental music; but with perseverance they will in the end surely obtain it, and have the satisfaction of thus having opened a new source of mental enjoyment to the public. But they were also beneficial to the members of the orchestra themselves, to whose ambition they offered a fair opportunity of exhibiting their talents and progress in the art in solo performances. We consider this as a matter of no mean importance, because its tendency, we think, was, as we remarked, to rouse the ambition of the performers, not merely their vanity; and this would naturally lead them to a more close and an increased mental study of their instrument, by which we mean, that they would try more earnestly to enter into the spirit of the pieces which they intended to perform, and that they would more earnestly study to gain over their instrument that power which would enable them to render this true spirit in their performance. Several members of the orchestra availed themselves of the opportunity thus offered to them, and we would particularly mention one solo on the Double Base, as showing the successful result of such ambition. The unwieldy instrument was handled by the performer with much skill, and the tones came not only generally out very clear and full, and smooth, but also with much expression.

We will not, however, wrong our older professional men so much as to say that this introduction of orchestral instrumental music is altogether a new thing; for we have often and often heard that some ten or fifteen years ago we had, under Mr. Ostinelli's direction, very good instrumental concerts; but, surely, since some four or five years there was nothing of the kind; for neither for the theatre, nor for individual concert givers were the prospects such as to go to the expense of a full orchestra, and yet how much do instrumental solos lose by not having a full orchestra, or at least a quartet accompaniment.

(To be continued.)

ANNUAL MEETING OF THE HANDEL AND HAYDEN SOCIETY.

At the annual meeting of this Institute on Monday evening last, the following gentlemen were elected officers for the ensuing year;

President, Professor Geo. J. Webb.

Vice President, George Hews,

Secretary, William Learnard.

Treasurer, Matthew Stanley Parker.

Trustees, Increase Sumner Withington, David Tillson, Silas P. Meriam, Isaac Cary, John F. Payson, Samuel Topliff, Eber Taylor, Dexter W. Wiswall, and Lorenzo S. Cragin.

ANNUAL MEETING OF THE MUSICAL INSTITUTE.

At the annual meeting of the Boston Musical Institute, held on Thursday evening last, the following gentlemen were elected officers for the ensuing year.

President, Hon. Nahum Mitchell.

Vice President, John Green, jr.

Secretary, E. W. Champney.

Treasurer B. D. Baldwin,

Musical Conductor, Thomas Comer.

Trustees, Simon K. Hewins, Wm. H. Henderson, John G. Brown, Danl. R. Newhall, Leonard Marshall, Alanson Belcher, Wm. H. Oakes, Anslom Lothrop, Moses Phelps, George M. Champney, Francis Allen, Lewis Sage, Joseph Woodman, jr. Warren Gill, and Charles Rice.